

THE *Journal* **AER**
OF THE

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George Jennings, Acting Director, Chicago Radio Council — WBEZ
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THREE WEEKS - - - - - JUNE 11-29, 1945

What Are We Fighting For?

IT IS EASY to get discouraged sometimes at the sacrifices our own boys and girls are making on the fighting fronts around the world to destroy the dictators and all their works, when we see that the very things against which we send the cream of our youth to fight outside the borders of our own country are spreading their cancerous growth here at home.

Pages and pages could be devoted to illustrations of conditions at home which cry for instant remediation: racial discrimination, strikes, lock-outs, black market dealings, labor hoarding, moral laxity, unnecessary absenteeism, and so on *ad infinitum*. None would deny that all those things need attention, and need it soon. But it is not the Editor's intention to embark on a one-man campaign for cleaning up the home front. He wishes only to call attention to one matter, especially current right now, and vital to the future of radio and of education.

There are two bills now before the Congress [S. 63 and H.R. 1648] which propose to amend the Communications Act to make possible the broadcast of school musical organizations without interference from any group—government, business, industry, or labor.

The necessity for such legislation became apparent when, in July, 1942, after twelve years of weekly summer broadcasts, NBC was forced, by James C. Petrillo, president, American Federation of Musicians, to cancel all scheduled and future broadcasts from the National Music Camp, Interlochen, Michigan.

This arbitrary action aroused a nation-wide protest. An investigation was ordered by the United States Senate. But Mr. Petrillo stood firm and defied everyone who opposed his acts—the school children, a substantial group of the members of his own union, high government officials including the President of the United States, and even the Congress itself.

Naturally, Professor Joseph E. Maddy, president, National Music Camp, took vigorous action in an effort to remove the ban on camp broadcasts. He secured the introduction of bills into the Seventy-eighth Congress, and the Senate Bill was passed just prior to adjournment in December, 1944. This same bill [S. 63] was reintroduced and passed by the Senate of the Seventy-ninth Congress on January 15, 1945, without a dissenting vote.

Because Professor Maddy dared protest his actions, Mr. Petrillo evoked, on January 19, the most drastic and punitive reprisal in his power by placing the National Music Camp on the "Unfair List" of the A. F. of M. This ban, unless removed, will prevent the members of the faculty of the National Music Camp from giving instruction there. It also deprives the University of Michigan from continuing the courses it has offered at the camp; and all because the members of the music faculty who teach band and orchestral instruments, including Dr.

Maddy, himself, are members of the union. If they continued to teach at Interlochen, in spite of the ban, they would be expelled from the union; and no musician who is dependent upon musical performance for a livelihood can play professionally unless he is a union member.

Paul A. Porter, chairman, Federal Communications Commission, testified in favor of the proposed legislation before the House Committee on Interstate and Foreign Commerce. The following pertinent quotations from his testimony will interest AER members:

This action of the American Federation of Musicians results in a severe restriction upon what may be broadcast over the air. Under the American system of broadcasting, as you know, the government is expressly forbidden to dictate to broadcasters what shall and what shall not be broadcast. This is in order to guarantee a free radio. But more than this is necessary if radio is really to be free. We must make sure that no arbitrary restrictions are imposed by private groups concerning material which shall be broadcast. It is the Commission's constant endeavor to see that the radio industry keeps itself as free as possible of all unreasonable restraints so that radio stations are in a position to discharge their obligation of operating in the public interest. Radio's ability to fulfill this obligation is hampered fully as much when its freedom of action is imposed by a labor organization as when it is self-imposed. If an organization can prevent radio stations from broadcasting a concert by high school students, a precedent is established whereby broadcasts of speeches, forums, conventions, etc., will be prevented. Such a precedent should not be permitted to be established.

We all are familiar with the fact that most professional talent is concentrated in the large cities. For the small station this means that it must to a great extent rely on amateur talent which it can find or develop in the community. Many of these communities have a good deal of talent that can be developed to the benefit both of the talent and the community; this is particularly true of communities which have universities located nearby. However, the action of the American Federation of Musicians prevents radio stations from using musical talent of this kind. And if the American Federation of Musicians can prevent the use of musical talent, other groups will direct this activity at dramatic groups, singers, etc. This forces small stations either to broadcast network programs all day or to use records and transcriptions instead of developing their own individuality and contributing to the growth of their community.

Professor Maddy, himself, also testified before the Committee on February 22. There is not room to reproduce what he said in its entirety. One quotation, in particular, will reach home to all of us:

By prohibiting A. F. of M. members from teaching at the National Music Camp, Mr. Petrillo is for the first time extending his autocratic control into the field of education. If he succeeds in enforcing this latest mandate we can expect nothing else than the expansion of his control to include all music teaching in the United States. No child in America may then receive music lessons without boss Petrillo's permission. This insidious growth of Petrillo's despotic rule reaches further and further into the lives of Americans.

This legislation [S. 63 and H.R. 1648] deserves the support of every member of the AER. Write your congressmen and urge them to pass the bill! Congratulate your senators on their action! Education, above all things, must be kept free. *What are we fighting for?*—TRACY F. TYLER.

Who? What? Where? When?

Citations of distinguished merit have been awarded to two NBC series by the National Conference of Christians and Jews. The series so honored were "They Call Me Joe" and "Hymns of All Churches."

Stephens College, Columbia, Missouri, has applied for a construction permit for the establishment of a new non-commercial, educational broadcast station on 42,100 kc with 1,000 watts power.

War Savings Radio Scripts have been issued by the Treasury Department. Five of these, each five minutes in length, may be secured free by writing to Daniel Melcher, director, Education Section, War Finance Division, Treasury Department, Washington, D. C.

The Blue Network has two mimeographed reports which should be in the hands of all teachers interested in radio. Their titles are: *Radio and Education* and *Our Schools—and Latin America*. They may be secured from Dr. H. B. Summers, The Blue Network, 30 Rockefeller Plaza, New York 20, N. Y.

50,000 watt stations are soon to be the subject of careful investigation by the FCC. Hearings are to begin May 9 to determine if there should be a change in the method whereby clear channels are allocated. The investigation of these 53 stations is prompted by the disclosure that there still are large areas in the nation which receive no radio service during daytime and no adequate, interference-free night-time service.

The *School Bulletin*, the official publication of the Portland [Oregon] public schools, [February 15, 1945] features pictures of radio use on the front cover and devotes several pages to various aspects of radio education. There are articles on the following topics: "Radio Production by Portland Schools"; "The New China Program"; "Junior Town Meeting of the Air"; and "Fulton Park Goes on the Air." Inserted in the same issue was a ten-page, 5¼ x 8¼-inch printed pamphlet listing all of the radio programs suggested for in-school listening during the spring term, 1945.

The Philadelphia AER has passed its first milestone. Its record is impressive. It issues a bi-monthly mimeographed newsletter which contains much valuable and important information. The most recent issue [February, 1945, Volume I, Number 3] notes the election on January 15, 1945, of the following new officers: Ruth Weir Miller, president; Royal E. Bright, vice-president; Berenice Fewkes, recording secretary; Roslyn Lindauer, secretary; and Michael Goll, treasurer. The greater portion of the ten-page issue is devoted to "What Are They Saying?", a section devoted to the utilization of current radio programs received in the Philadelphia schools.

Edward Truman, AER charter member, and now on leave from Cowles Broadcasting Company, is attached to Public Relations Office, Armed Forces Radio Services, Hollywood, California. Fellow AER members will know him also as a musician-composer and author of *Broadcast Mood Music*.

Audio-Visual Tools That Teach for "Keeps," is the title of a 72-page, 6 x 8½-inch pamphlet published recently by the Los Angeles city schools. Actually, most of the contents deals with visual materials and techniques, but its organization, arrangement, and methods are both unique and effective.

FM Station WBKY, University of Kentucky, started broadcasting recently after several months of construction. Broadcasts are presented only during the evening hours and are largely of a cultural and informative nature. Five commercial stations, WHAS, WLAP, WLW, WCKY, and WSM have granted WBKY permission to rebroadcast their locally originated, non-commercial programs.

The *St. Louis Post-Dispatch* has been conducting an editorial campaign against two of the most prevalent evils connected with radio news broadcasts. According to the *Post-Dispatch*, news broadcasts should not be sponsored by "objectionable advertisers," and such broadcasts should not be interrupted to present a "commercial spiel." Jack Gould, radio editor, New York Times, has brought up his big guns to the support of the *Post-Dispatch* in this campaign.

Since radio broadcasting is now celebrating its twenty-fifth anniversary, it might be pointed out that there is some dispute about which station was the first to broadcast. WHA, University of Wisconsin and KDKA, Pittsburgh both claim the honors. While that is being settled it might be noted that the educational stations in order of their establishment are WHA, University of Wisconsin, WLB, University of Minnesota, and WILL, University of Illinois.

Mayor F. H. LaGuardia, New York, N. Y., received recently a special citation from *Variety* for his informal Sunday "Talks to the People," presented weekly at 1 p.m. over Station WNYC. *Variety* put it this way, "For setting a fine example of the way in which radio can best serve a community . . . Mayor LaGuardia merits a special niche among those who have helped radio to take its rightful place." *Variety* praised the talks "for proving conclusively that sincerity and intense desire to solve his community's problems far outweigh streamlined production techniques." Mayor LaGuardia's weekly "Talks to the People" began right after Pearl Harbor and have continued uninterrupted ever since.

Purdue University School of the Air, according to Jim Miles, has a total audience of 23,000 students, each of whom listens to one or more School of the Air programs.

A *Fire Safety Quiz*, which might be used as a school broadcast program, has been prepared by Safety Research Institute, Inc. School radio program directors should write for this and other similar materials to the Institute at 420 Lexington Avenue, New York, N. Y.

Stephens College, Columbia, Missouri, sends out bi-weekly to 300 radio stations from coast-to-coast, a six- to eight-page release. The material in these releases is directed to homemakers and other women listeners, and is used primarily by the stations for women's morning programs.

NBC Symphony Orchestra, with Howard Hansen as guest conductor, will present a broadcast concert as the main part of the Columbia University festival of contemporary music, Saturday, May 12 [NBC, 3 to 4 p.m., EWT] according to a recent announcement by President Nicholas Murray Butler.

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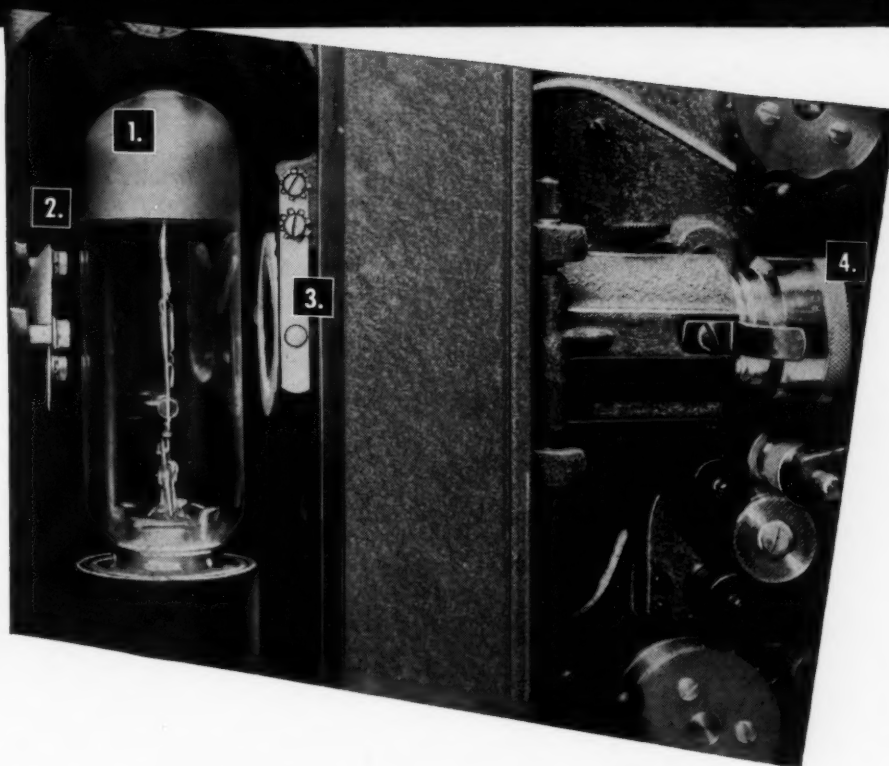
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ing to prevent hot spots; lower film-loop adjustable while in operation; theatrical framing.

Availability: Because of military demands, these new RCA projectors are not available now for civilian use. But investigate the new RCA projector before you plan postwar purchases for your school. Write: Educational Department 43-24G, RCA Victor Division, Radio Corporation of America, Camden, N. J.



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The President's Page

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*To inform membership officially of election results before fall, it was finally decided to hold April issue until ballots were counted.

BEGINNING on the evening of April 12 and for three whole days thereafter, American listeners experienced the whole-hearted dedication of the entire structure of radio broadcasting to public service. When the sudden and untimely death of the late President Roosevelt stunned and shocked the entire world, the radio industry, bereaved of its greatest friend, sensed the incongruity of "business as usual," and magnificently rose to the occasion. All programs of entertainment were cancelled and advertising was deleted, except for bare announcements of sponsorship on programs whose format could be adjusted to the occasion. Broadcasting schedules were given over to special programs in keeping with the tragic and momentous situation. This unparalleled tribute to a world statesman, this frank devotion to the mood and reactions of sensitive listeners, is estimated by *Variety* to have cost seven million dollars in time and talent rebates. Certainly all who lived through that fateful and wearing week-end with their ears glued to their radios, can have nothing but gratitude and praise for this voluntary recognition by commercial radio of the primacy of the public interest.

One heard considerable speculation about the effects of this unique experience. Would listeners resent all the more the blatant commercialism, the lack of good taste, which characterizes far too much of American radio? Would the return to normal program practices be in shocking contrast to the quiet and dignified decorum of the preceding days? Would listeners, in other words, become aware of the petty annoyances to which radio frequently subjects them?

The great majority of Americans, of course, take it all indifferently in stride. They are used to the prevailing pattern and while they may at times be irritated by one or another of the practices—singing commercials, LS-MFT, lengthy sales chatter, soap serials, or swing music—they accept these as necessary parts of the system. Radio brings them entertainment, news, music, education, and escape; why should they protest their minor irritations?

But there is a growing, thoughtful minority of listeners who are beginning to question, to speculate, to protest. This group is not to be dismissed as "a few dissenters." Its numbers are legion. More significantly, it is composed of those who help to shape public opinion. Already it is making its influence felt. Such folks are not sure that present radio represents the best of all possible worlds. While appreciative of the tremendous achievements of contemporary broadcasting, they view with apprehension the increasing commercialization—the magnificent network educational programs offered at 11:30 at night; the sponsorship of news and public events formerly offered as public service; the women's programs posing as authentic counsel on food, clothing, and home management which prove to be nothing but a series of plugs for household products; the near-disappearance of local sustaining programs; the cluttering of daytime air with uninterrupted sin and suffering; the local "participating" programs containing one irritating sales message after another interspersed with dance records; the convenient forgetting of lavish promises to serve schools, colleges, and community organizations, once station licenses have been secured from the FCC.

A week-end without commercials should remind all radio that primarily it exists to serve the people. Certainly radio is a business, but profit-making must always be secondary to the main enterprise. Stations are not, in final analysis, run by their sales departments. They are licensed to their operators as trustees of the public interest, convenience, and necessity.

There is evidence to support the

notion that those stations which take their service responsibilities most seriously, in the long run, are those which profit most. But even if this is not true, service must come first. Under the American system of broadcasting, profit is the means by which service is made possible, but it is always a means, *not an end*. The shortsighted policies of a minority of radio stations, which in these times leads them to an apparent abandonment of standards, restrictions, and codes in order to get every dollar possible, is bringing down upon the entire industry such a storm of criticism as to threaten the present system. No "public relations" policy of cultivating friends is of avail in this situation—only a genuine stiffening of self-regulation under the leadership of the wise and far-seeing figures in the radio industry can avoid severe measures which will certainly be taken if present trends continue.

We in radio education are a part of the whole broadcasting picture. We know radio's achievements and its potentialities, not as carping critics from outside, but as understanding friends from within. We must lend our own efforts to see that this great public relations medium truly serves the people.—I. KEITH TYLER.

AER FINANCIAL STATEMENT

March 14 to December 31, 1944

INCOME

Dues	\$1,951.25
Advertising	1,105.63
Journal sales	81.00
Total income	\$3,137.88
Cash in bank, Mar. 14, 1944	802.53
	<u>\$3,940.41</u>

EXPENDITURES

Editorial	\$ 145.00
Magazine printing	1,691.43
Postage and parcel post.....	356.36
Office expense	102.46
Advertising	5.00
Book service	4.61
Bank charges	10.06

Total expense	\$2,314.92
Cash in bank, Dec. 31, 1944	1,625.49
	<u>\$3,940.41</u>

—Attested to March 1, 1945, by Weiss, Levin and Company, Certified Public Accountants.

The Structure and Programs of the BBC*

WHEN THE BBC IS DISCUSSED in America, undue emphasis is usually given the fact that it is publicly controlled and non-commercial. Because of prejudice against that feature, some Americans are incapable of evaluating fairly other aspects of British radio. The mistake is also made of trying to explain all BBC policies and practices by reference to this one thing. Surely this is an important consideration, but we must also realize that any radio system run by Britishers for British listeners must inevitably display many features and carry many programs which no system, privately or publicly administered, would contain in the United States.

It is difficult to describe briefly the relationship between the British Broadcasting Corporation and the British government. The BBC operates under a Royal Charter; the current charter, of ten years' duration, expires on December 31, 1946. The Corporation is controlled by a seven member Board of Governors appointed by the King upon the advice of the Prime Minister. Strictly speaking, in theory the government has absolute power over the BBC; it can tell the Corporation what to broadcast or what not to broadcast. For example, the license says that the Corporation must broadcast any announcements or other material requested by the government. But this provision was intended to apply only to such things as weather warnings or police bulletins, and its application has always been limited to such matters. In practice the BBC operates with very little government interference, and its Board of Governors enjoys almost complete freedom and autonomy in determining policies and practices. The work of the Corporation is, of course, subject to review when its appropriation is debated in Parliament, and the BBC undoubtedly takes notice of parliamentary opinion as thus expressed; party political

pressure, however, tends to cancel itself out. Although questions relative to the BBC may be directed in Parliament to the appropriate minister at any time, members are not permitted to inquire into details of BBC opera-

Few American broadcasters would do well in a quiz on radio in Great Britain. Nor for that matter would many British broadcasters score any higher in a test on American radio. Yet anyone who has observed both systems closely can see that broadcasters in each country have something to learn from those in the other. It is this belief that has brought these three articles into being. In them the author outlines some of the things learned about the British Broadcasting Corporation during ten months' residence in England, during which period much time was spent listening to the BBC, watching its productions, and talking to its staff.—THE EDITOR.

tion as they are into the administration of regular government departments.

This is not the place to debate the question of government controlled radio in the United States, but it should be observed that one cannot judge the operation of this system in Great Britain merely by imagining how it would work in America. In other words, before we become alarmed over the potential power this leaves to the government, we should remember that the BBC is British and not American. In many respects the British Parliament has more power than the American Congress, and is much less limited and circumscribed by written restrictions than is our legislature. It's just the way they do things in Britain.

Radio owners in Great Britain must pay an annual license fee of ten shillings [\$2.00 at present exchange rates]. Until the war a portion of this was allotted to the BBC, and this was its only source of support aside from the rather considerable sums realized from the sale of its publications. At present, however, on account of its greatly increased expenses for foreign broadcasting, it is supported by a parliamentary grant.

The BBC headquarters are in Broadcasting House, London, a modern building containing both offices and studios. Even in peacetime, however, the Corporation was expanding to other buildings in London, a process greatly accelerated during the war due to the growth of its overseas schedule, and to the need for decentralization as a security and defense measure. The BBC also uses the offices and studios set up in other parts of the British Isles before 1939 as points of origin for regional programs. Before the war the BBC had a total of over ninety studios, and must have many more now. Making allowance for material shortages in war time, a casual examination of the BBC's studios shows them and their equipment to be pretty much like ours in America.

In 1938, the last year for which published figures are available, the BBC staff contained over 4,000 persons. It is now about three times this size, the increase being due largely to the growth of short wave broadcasting. A breakdown of this staff into departments is unnecessary here, but mention might be made of the number of musicians it included in view of the statement often made in America that the BBC's musical programs are largely recorded. In 1938 over 400 instrumentalists were employed full time. The BBC Symphony Orchestra alone had 119 musicians assigned to it who played on concert and symphony programs exclusively. In addition there were also a theater [light music] orchestra of 30, a 38 piece concert band, as well as 42 choral singers. During the war this number has had to be curtailed; for example, the symphony orchestra is down to 90 members, and the concert band has been dropped entirely.

At present, the BBC offers its listeners in the British Isles a choice of two programs—the Home Service and the General Forces Program. [Before the war more home programs were available, and plans are being made to increase the home service at the end of the European conflict.] The Home Service, planned for listeners in the United Kingdom, is broadcast simultaneously on 668, 767, and

*This is the first in a series of three articles on the British Broadcasting Corporation. The author, Burton Paul, is on leave from his post as director, Station WLB, University of Minnesota, and has been serving for some time on the staff of the Office of War Information in London. The second article will deal with broadcasts to schools; and the third, with British and American radio programming.

1474 kilocycles, and on 6.18 megacycles. The General Forces Program designed for the British armed forces overseas, and beamed by short wave to all parts of the world, is broadcast also as an alternate service for home listeners on 877 and 1013 kilocycles. Powerful synchronized transmitters located in different parts of the country carry these programs so that both services can be heard satisfactorily in almost all parts of the British Isles. As a result of this synchronized system British listeners have seldom gone without radio service during air raids, although the quality of reception has often suffered due to the suspension, during raids, of some transmitters.

The BBC also broadcasts a great many short and medium wave programs in about twenty-five languages, some of them joint productions with the United States Office of War Information. Although many of these programs can be heard in Britain, they have few British listeners. In sections of the United Kingdom where American troops are concentrated, very low power transmitters carry the programs of the American Forces Network. However, due to the low power of the outlets, and the strongly American appeal of the programs, we can dismiss these broadcasts also from our survey of British listening.

It has never been illegal to tune in the programs broadcast to Great Britain by the enemy. Surveys show that some of these—especially Lord Haw Haw's news commentaries—had a large audience in the first months of the so-called "phony war", but with the commencement of real fighting, German programs lost most of their British listeners.

English stations do not broadcast such long hours, as do those in America; the Home Service is on the air daily from 7:00 a.m. to 12:00 a.m., while the General Forces Program is broadcast from 6:30 a.m. to 11:00 p.m. This shorter broadcasting day apparently is adequate for British needs, since surveys conducted during the war have indicated no demand for a round-the-clock-schedule.

An analysis of the types of programs offered to British listeners by the Home Service and General Forces Program is given below. It was pointed out that the Home Service is planned for British home listeners, while the General Forces Program is for

the troops overseas. But since home listeners are able to hear both programs—though they much prefer the Home Service—no tabulation would be complete that didn't include both.



MR. PAULU

The following table is based on the programs for January 14 thru 20, 1945, as announced by the *Radio Times*; advices indicate that this was a typical week.

DAY-TIME PROGRAMS, 6:30 a.m. to 6:00 p.m.

Program Type	Percentage
Popular Music	18.5
Light Music	18.4
Serious Music	16.9
News	11.7
Variety and Comedy	7.8
Programs for Schools	7.0
Religion	3.2
Children's Programs	2.8
Educational and Talks	1.6
Sports	1.5
Farm	1.2
Serious Drama	1.1
Women's Programs	0.6
Audience Participation and Quiz	0.5
Miscellaneous	7.2

NIGHT-TIME PROGRAMS, 6:00 p.m. to 12:00 a.m.

Program Type	Percentage
Popular Music	21.6
News	15.8
Variety and Comedy	14.1
Light Music	13.3
Serious Music	12.5
Educational and Talks	6.7
Serious Drama	3.8
Religion	2.6
Sports	2.2
Audience Participation and Quiz	1.0
Farm	0.5
Women's	0.5
Miscellaneous	5.4

At first glance the American broadcaster will notice the high proportion of time devoted to serious music and programs for schools. He will also notice that there are no daytime serials comparable to our soap operas, and very few quiz shows; however, it should be stated that some variety and comedy programs include short quiz features, although the total percentage of BBC time devoted to quiz programs would not be raised appreciably

were every short quiz from a variety show added to the audience participation and quiz total. Many of the daytime periods devoted to serials, and evening periods assigned to quiz shows by American radio, are given over to music by the BBC.

How do the programs of the BBC conform to the tastes of its audience? The Listener Research Department reports that news programs command the largest audiences, followed by variety and comedy, serious drama, light music, and popular music. Serious music ranks well toward the bottom of the list. Incidentally, an analysis of listener preferences on the basis of age, education, and income groups reveals much the same pattern shown by American studies. The BBC's program distribution seems to meet audience preferences quite well, especially in the evening when most of the listening is done. Surely the two most popular program types—news and variety—are well represented. The smaller percentage of time available for serious drama is somewhat compensated for by the fact that some of the choicest evening hours are assigned to such programs. The percentage of time devoted to serious music is somewhat higher than audience demand would require.

Do listeners in Great Britain get what they want or what the BBC thinks they should have? The program department states that it attempts to provide those types of programs which its listeners want to hear. However, it is also a part of the BBC's policy to serve the interests of minorities, and to offer significant programs in some important categories even though they are not greatly in demand. As R. J. E. Silvey, head, Listener Research Department, has written recently in *Variety*: "The BBC, recognizing the plain fact that radio appetites grow by what they feed upon, deems that, side by side with giving the public what it says it wants, it has an equal duty constantly to offer the public opportunities for widening and deepening their listening experience."

How much of the BBC's music is live, and how much recorded? The Home Service percentages for the sample week studied were: serious—live 60 per cent, recorded 40 per cent; popular—live 79 per cent, recorded

21 per cent; light—live 75 per cent, recorded 25 per cent. Most of the recorded music was scheduled on programs broadcast before six p.m. On the General Forces Program the percentage of recorded music is much higher, but figures are not given for this because the Home Service is much more typical of the peacetime proportion; in fact a typical pre-war week would show more live and less recorded music than the figures quoted here.

Since the charter of the BBC expires on December 31, 1946, there will be much discussion as to whether the present publicly controlled, non-commercial system should be retained, or if it should be replaced by a commercial system, or by a dual system

with some publicly controlled and some privately operated stations. It is outside the province of these articles to make either suggestions or predictions about this. But there seems little reason to agree with those Americans who state categorically that a change to a privately operated commercial system is a foregone conclusion. That is a possible solution, and one that is advocated by some people in Britain, but there are also powerful groups who favor a continuance of publicly controlled, non-commercial programs.

W. J. Haley, BBC director-general, wants government control to continue. Admitting that monopoly "robs the listener of the fruits of competition," he states: "We are going to attempt in typical British fashion to get the

best of both worlds." He would like the BBC to give each home listener a choice of three program services. The first would be similar to the present Home Service, but would include many regional programs; thus each section of the British Isles [such as Wales, Scotland, Central England] could hear its own programs over its own network. The second would be a nation-wide network presenting programs in a lighter vein. The third service, also on a national scale, the final details of which have not yet been determined, would include many extended and lengthy programs, of both wide and limited appeal, which time factors have hitherto often excluded from the air.—BURTON PAULU, OWI, London.

What is an Educational Program?

A FEW DAYS AGO, I received a letter from a co-worker in the field of education, asking me to list the educational programs made available by the different radio networks. That's a very difficult assignment. I'm pretty well acquainted with the various network offerings—but to decide which ones are educational and which are not depends almost entirely on the definition to be given that word "educational." And I know of no subject about which there is less agreement.

What is an "educational" radio program, anyway? We certainly won't agree on our answer to that question. Some of us incline to be quite broad in our definition of the term; others would insist on a more rigid interpretation. But just to clear the air, I want to consider four types of programs, all of which have certain educational implications but which may or may not, according to your definition, justify the use of the label "educational."

I'll mention first one group of programs about whose educational nature all of us will agree—those programs intended specifically for use in schools, and broadcast at an hour which allows them to be heard and utilized in the classroom. Sometimes they fit directly into the school's course of study; sometimes they do not. But in every case, they deal with subject areas that are part of the regular work of our elementary or sec-

ondary schools, and are intended to vitalize or in some measure to supplement the information provided in the regular textbooks. Certainly, such programs would be rated as "educational."



HARRY B. SUMMERS, *Blue Network*, drives home a point in a discussion with KENNETH G. BARTLETT [center] *Syracuse University*, and CARL MENZER [right] *State University of Iowa*.

Some of us, no doubt, would limit the term "education" to programs of this first type, and would include no programs in the educational classification which were not designed specifically for classroom listening and use. But there is a second group of programs which must also be considered, a group which includes many of the best-known programs on the air. The typical program in this group deals with a general subject that is included in the ordinary school curriculum, such as music appreciation or literature or history. It provides the listener with information beyond that

usually given in the textbook, or gives the subject vital and vivid application. Both in form and content, it resembles the typical program included in our first program group. But in one important respect, it is different. It is not broadcast during hours when school is in session; as a result, it cannot be used in the classroom as a part of the regular classroom work. It can be used in connection with the teaching of one of the regular classroom subjects, but if used by schools at all, it must be used as assigned or recommended supplementary listening.

Are programs of this second type "educational?" Probably a majority of us would accept the use of the term—though by accepting it, we take the word "educational" a little bit out of the realm of the classroom and the school.

And that brings us to our third main group of programs. Suppose that we have on the air a program that is excellently presented, and which will reach a tremendous audience with each broadcast, which resembles the programs included in our second group in every major respect—with one exception. The program definitely gives information on a subject that is vital as a part of our cultural or social or political life. It gives the subject vividness and timeliness and reality. But—while it deals with a subject that is important, the subject is not one which is included in the ordinary school curricu-

lum. It isn't by any stretch of the imagination a subject which is a part of the usual work of the school.

Let me illustrate. Each of the networks schedules at least one round-table or forum program, on which outstanding national leaders engage in discussions of vital topics of the day. Would you class these forums as "educational?" Or again, a few weeks ago, news was released of the agreement reached by the leaders of the three great allied nations, at Yalta. And every radio station in the country carried at least one special broadcast which explained and discussed and commented upon the significance of the agreement reached by the Big Three. Was that special broadcast an educational program? Certainly it had educational implications—it gave information on a subject of the most vital significance. But was it "educational," in the sense in which we apply the term to certain programs?

Here, I think, we'll find a considerable difference of opinion. The public affairs program does not fit directly into the ordinary work of the school. Rarely is such a program heard in the classroom, or recommended to students for outside listening—and personally I think that's most unfortunate. And if the relation of a program to the work of the schools is to be our criterion in defining educational broadcasts, then the

public affairs program is not educational. But is that relation to formal education the real test of educational quality of a radio program? We'll probably not agree on our answers—not all of us, at least.

Well, there is still one final classification of programs that I think we should consider. And if they are to be called "educational," then we certainly are using the term in its very broadest sense. But we have, on the air, a very great number of programs which may have educational implications, and that may have a very real effect, educationally, on listeners. What is the educational value of a program that does not give information, that does not relate in any way to formal education, or to the work of our schools—but which arouses in the listener a certain curiosity, and a desire to learn more about a subject? We have quiz programs, for example, aimed at nothing beyond the entertainment of listeners. And yet, again and again, some listener will go to the dictionary or to the encyclopedia to settle in his mind some question developed from listening to a quiz program. We have dozens of dramatic programs, put on the air with no thought whatever of enlightening or informing the listener. But sometimes a statement or an idea presented vividly on one of these dramatic shows may stimulate a tremendous interest,

in the mind of the listener, in some field entirely new to him. We have our commentators—sometimes men who are far from objective in their analyses. But very often a statement made by the most opinionated commentator may shake the listener's calm acceptance of some idea, and make him wish to think a proposition through for himself.

What about these programs? Are they educational? They aren't planned with any idea of being educational. They certainly do not present systematized knowledge. They may not even have value as sources of information. But what if some program, designed entirely for entertainment, arouses in the listener some strong curiosity about a subject, or awakens a new interest, or stimulates the listener to give real thought and study to an idea? Certainly the effect is educational, regardless of the purpose.

It is difficult to lay down a hard and fast definition of an educational program. But I think that we may all be aware of the educational possibilities and educational implications of a wide range of programs, whether or not they have any relationship to formal education or are planned to serve an educational purpose. The educational impact of radio generally is worth our serious attention.—HARRY B. SUMMERS, manager, Public Service Division, Blue Network.

Radio Serves a Region

THE TERM "RADIO COUNCIL" as it is used by organizations in several parts of the United States is ambiguous. Its meaning as applied to the Rocky Mountain Radio Council is concrete and specific: a *cooperative, program-planning, program-producing* organization. It is a region-wide educational radio operation geared to the American system of broadcasting. In other words, the Rocky Mountain Radio Council gives professional production to local public service features enabling them to hold [according to Hooper] the very significant audiences which the several commercial stations deliver to the programs.

The Rocky Mountain Radio Council celebrated its fifth birthday just a few weeks ago by winning, with two Denver stations—KLZ and KFEL—on Council-produced programs, the

only two radio station citations made by the 1944 Chicago School Broadcast Conference. Similarly it won, with Station KOA in Denver, the only station citation made by the 1943 Conference. A number of awards by the Institute for Education by Radio, Columbus, Ohio, likewise attest to the program standards of the Rocky Mountain Council. It "arrived" as an accredited broadcasting institution on its second anniversary when *Variety* gave it one of the coveted Showmanagement Awards "... for Regional Service."

During its five year life, the Rocky Mountain Radio Council has produced 1,850 programs for educational and civic agencies in the region. The average number of broadcasts for each of these programs is five, bringing the Council's grand total to nine

thousand two hundred broadcasts.

From its beginning the Rocky Mountain Council has considered its job to be local and regional; and program emphasis constantly has been placed on regional subjects, on national and international events as they affect this region, and on the region's resources—human and material. For example, within the past year the Rocky Mountain Radio Council, with a dozen cooperating radio stations and educational institutions, has inaugurated a bold project [bold for radio] of public education on the economic facts of life in the Mountain States. The project aims to acquaint the people who live here with the foundation stones on which rests the economy of the West and to give them a factual basis for intelligent planning in both private business and

industry and in public management [Uncle Sam owns one-third the land area of the eight Mountain States.] Already this project has resulted in the creation of a Mountain States Economic Council which will formulate an economic development policy for the Mountain States, make resources studies, and spread a general knowledge of basic facts about the area—its people, its means of livelihood, and the resources which await development—so that public policy may take due account of them. The Radio Council will continue to play a major role in this enterprise.

The Rocky Mountain Radio Council also concerns itself with the cultural, human, and political resources of the region; and its programs draw from many facets of human experience—from the cliff dwellers who once inhabited the Rocky Mountains to analyses of public opinion; from

aviation to the music of the Americas; and from children's classics to taxes.

So closely does the Council work with both educators and radio people that even after five years the question is frequently asked, "Is the Rocky Mountain Radio Council an educational agency or a radio trade association?" The answer is that it is both! While its official membership comprises thirty educational and civic groups, it serves also as a meeting place for broadcasting interests in Denver and the region. Genuine tribute must be paid to the eighteen radio stations in Colorado and Wyoming and to several in adjoining states for the support and loyalty they have given to this Council and to the experimental pooling of regional resources for public service broadcasting which it represents.—ROBERT B. HUDSON.

has collected 19,961 records—a history in sound which includes such famous voices as those of William Jennings Bryan, Theodore Roosevelt, and Florence Nightingale.

The May 22 meeting is a picnic to celebrate the success of the first year of the Cleveland AER. It is to be held at the Cleveland Science Club Lodge at Chagrin Falls.—GLADYS LOU WRIGHT, chairman, Publicity Committee.

Philadelphia

The Philadelphia Association for Education by Radio presented Kenneth G. Bartlett as its guest speaker on February 6, through the courtesy of Temple University. George E. Walk, dean, Teachers College, Temple University, presided. A capacity crowd was in attendance.

Mr. Bartlett, who is director, Radio Workshop, Syracuse University, discussed educational radio and particularly the need for radio in the classroom. The discussion which followed was vigorous. It was brought out that radio listening is part of our daily experience—why not make it a part of our classroom experience?

Portland

Portland, Oregon, AER elected officers for the coming year at the March meeting. Alice Smith, speech teacher, Girls' Polytechnic high school, was elected president; Evadna Hager, vice president; Edna Poulsen, secretary-treasurer; Harold Santee and Mrs. Stella Pietela, members of the Board.

An amendment to the Constitution, now under consideration, would make the retiring president, Mrs. Mary Elizabeth Gilmore, a member of the Board also. The April meeting of the Portland AER was held April 9.

Local Association Activities

Cleveland

The Cleveland Association for Education by Radio has enjoyed, during the winter, a series of unusual monthly meetings. At the first meeting of the season, November 27, the speaker was Dave Baylor, program director, Station WGAR. Mr. Baylor, who returned recently from active duty as a war correspondent with the First Army in Europe, gave his version of the values and scope of radio as a means of war correspondence.

The December 21 meeting was a Christmas party, and was held in the studios of Station WBOE, Cleveland public schools. Decorations were in keeping with the season, recordings of Christmas music added to the spirit of the occasion, and there were games and refreshments.

H. W. Bennett, manager, Specialty Division, Electronics Department, General Electric Company, was the speaker on January 16. He discussed the wire recorder, gave some ideas and suggestions about its possible educational use, and demonstrated its operation.

"Inside the Radio Newsroom," was the topic of the February 20 meeting. The speaker was Ralph Worden, news editor, Station WGAR. Members were conducted on a tour of the studios of WGAR, and they observed

the presentation of the program, "Open House."

A guided tour of Crile General Hospital, Parma, Ohio, constituted the March 17 meeting. The tour was of special interest because station WBOE had been presenting two and one-half hours of selected programs to the hospital each week. AER members had the opportunity to see radio utilized as an instrument of rehabilitation.

There are two meetings scheduled before the end of the current year. On April 17, George C. A. Hantelman, secretary-manager, Cleveland Engineering Society, will speak at the WBOE studios. His topic will be, "A History of Sound." Mr. Hantelman

Broadcasts for Schools

Cleveland News Programs

Station WBOE, Cleveland public schools, presents three unusual news programs which might offer suggestions to other schools that are presenting radio programs.

"The News: Places and People," a program designed for junior high school social studies classes, is presented on Mondays and is repeated nine times: 9:10, 9:50, 10:40, 11:30, 12:10, 1:15, 1:55, 2:35, and 3:25, so

that every class will have the opportunity to hear it. Some idea of the nature of this program may be secured from the following advance information released about a recent broadcast: "Attention is directed this week to Poland, long the pawn of the great European powers because of her strategic location and lack of natural defenses. Important in the activities of the Polish Underground group is Stanislaw Mikolajczyk who

has been called the Polish "J. Edgar Hoover" because of his perseverance in collecting evidence against the German war leaders.

"News for Youth," presents, on the first and third Fridays each month, a news analyst from one of four local Cleveland radio stations who discusses and interprets current news. On the alternate Fridays guest servicemen appear. These broadcasts are intended to stimulate classroom discussion of the major events on the battlefields and at home, to encourage pupils in home reading of the news, and to help develop a thinking, unbiased attitude toward the news.

"Behind the Headlines," is a weekly series of feature stories based on headline news. Each 5-minute program is given four times: Tuesday at 2:10, Wednesday at 11:30 and 1:50, and Thursday at 10:45, and is directed to upper elementary classes. The aim is to stimulate the reading of news in the daily papers. During the second semester, four guest commentators each present four programs.

Philadelphia

"He that hath ears to hear, let him hear."

Obedying this biblical injunction, Philadelphia, several years ago, decided to accentuate the *ear* in learning, and radio in education was born with the public schools playing the role of mid-wife. Today, if we examine this baby, just past its second birthday, we find a remarkably healthy infant, who speaks regularly eighteen times a week over four major stations [KYW, WFIL, WIP, and WCAU] and in no less than five different "languages":

CURRENT EVENTS. [Grades 1 to 12]. *The Quaker City Scrappers* program originated as a spur to scrap collections but has since developed into a spotlight on all the schools' wartime activities. Next comes the broadcast of a regular network commentator, *Behind Today's News*,* which covers outstanding events of the week. For secondary schools there is *This Living World*,† with local participants carrying on a ten-minute discussion of the topic after the conclusion of the network dramatization. Finally, there is a Philadelphia First: *Philadelphia's Junior Town Meeting of the Air*,* a half-hour all-student show.

LITERATURE. [Grades kindergarten

to 9.] The "littlest" ones climb aboard the *Radioland Express*, a new type of program composed of stories, poems, songs, and games. The children of the intermediate grades tune in the *Magic of Books*,* whose aim is to arouse interest in reading and encourage pupils to join the ever-widening circle of library members. For the listening pleasure of the older students, there are thirty minutes of *Tales from Far and Near*.†

MUSIC. [Grades 3 to 12.] For the younger children *Music in the Air* presents a delightful variety of topics such as rhythm, melody, harmony, and the like, which are illustrated by a studio string ensemble. A little farther up the age ladder there is *Exploring Music*,* featuring the commentator for the Children's Concerts of the Philadelphia Orchestra who, with the aid of her piano, brings into classrooms the compositions of famous musicians and stories of their lives. Then there is the broadcast, *Gateways to Music*.†

SCIENCE. [Grades 3 to 12.] First on the list is *A Trip to the Zoo*,* which takes an eager audience to a

different animal house each week. Also on the roster is the *Science Is Fun** dramatization of the onward march of scientific progress. Older students profit by *Great Moments in Science*,* whose title indicates the nature of the portrayal, as well as *Science Frontiers*,† which vividly presents the future of careers in science.

SOCIAL STUDIES. [Grades 4 to 12.] The history of America is colorfully told in *Lest We Forget*,* a weekly reminder that eternal vigilance is the price of liberty. On the menu, too, is a dramatic portrayal of the significance of air-age geography: *New Horizons*;† and as a combination of both these subject fields there is *Once Upon a Time*,* in which adventurous incidents in the lives of explorers are highlighted in drama form. In order to emphasize the civics aspect of the social studies, the bill-of-fare lists *What's in a Name?* which dramatizes the stories behind the names of schools and thus seeks to intensify the pupil's city and community pride.

*Produced in cooperation with the public, Catholic, and private schools of Philadelphia and vicinity.

†Part of the CBS American School of the Air.

News and Ideas

1945-46 Officers

The Editor wishes to apologize for the lateness of the April number, the last issue of the AER JOURNAL for the current year. In the nominating ballot, however, several persons were chosen for more than one office. This required so much time to get in touch with each one and determine which office he preferred to run for, that a month's delay ensued. See page 100 for final results.

Below are the names of the candidates for the several offices after those who withdrew had been eliminated: *For president*: Harold Kent, I. Keith Tyler; *For first vice president*: Luke Roberts; *For second vice president*: D. L. Haskew, Robert Hudson, Sam Linch, Hazel Kenyon Markel; *For secretary*: Gertrude Broderick, Kathleen Lardie; *For treasurer*: I. H. Conley, Michael Gall, George Jennings, Sherman Lawton; *For president, Region III*: Mark L. Haas, William Levenson, Blanche Young; *For president, Region IV*: Donald Cherry, Mary E. Gilmore, William Ladd, Helen Rachford.

Win Peabody Awards

Human Adventure, it was announced recently, won the Peabody Award for the best educational radio program. Other network winners were Raymond Gram Swing, news commentary; Fred Allen and *Cavalcade of America*, each for dramatic entertainment; Philharmonic Young Artists' Series [KFI], youth program; Station WLW, news reporting; and *Telephone Hour*, musical entertainment.

Human Adventure is presented by WGN, Chicago, in collaboration with the University of Chicago and the Mutual Broadcasting System, and was the only non-commercial, network program cited by the committee of judges headed by Edward Weeks, editor, *Atlantic Monthly*.

Human Adventure was the first public service program to be selected by the Armed Forces Radio Service for broadcast to troops by short wave and by transcriptions over the Army's four hundred radio stations throughout the world. Each week it is beamed also to Mexico and Central and South

America by the Office of the Coordinator of Inter-American Affairs. The series, dramatizing the most significant stories of scientific research in the great universities of the world, is produced by Sherman H. Dryer.

Other Peabody awards included one to Colonel Edward M. Kirby, chief, Radio Branch, War Department, "for his brilliant adaptation of radio to the requirements of the armed forces and the home front"; Station WTAG, Worcester, Massachusetts, for outstanding public service [regional station] in its series entitled, "Worcester and The World"; Station WNYC and Mayor LaGuardia, for outstanding public service [local station] in the program "Report to the People", and to Station WIBX, Utica, New York, also for public service by a local station in its program "Cross-Roads," dedicated to returning veterans.

Special citations for regional programs went to KOIN, Portland, Oregon, "Song of the Columbia"; WFBL, Syracuse, New York, "Syracuse on Trial"; KVOO, Tulsa, Oklahoma, "Southwest Forum"; KMOX, St. Louis, Missouri, "St. Louis Speaks."

The Peabody Radio Awards, which, in the radio field, are considered comparable to the Pulitzer Prizes in literature, are made each year to the outstanding radio programs as a memorial to the former New York banker and philanthropist.

Getting Into Radio

Many years ago, the traveling "medicine show" attracted crowds wherever it stopped. Kerosene lamps would be lit, music would be played, the "barker" would introduce the entertainers, and then some "cure-all" would be described in glowing terms. The audience would become customers, partially because of the persuasive powers of the "barker" but mainly because the people felt it was one way they could pay for the show that they had enjoyed. The "medicine show" has disappeared but today we have radio. While this comparison is a little "far-fetched," the principle is the same; your entertainment is free with the hope that you will buy the products advertised and sponsored. Here the comparison stops because the radio broadcasting industry is really "big business" today.

Many people have the desire to

learn more about the broadcasting profession. It looks easy, sounds glamorous, and most people are convinced that it is here to stay. Of these three statements, only one is true—permanence. To be successful in radio, you must work hard, know what you are doing and why you are doing it. You must also have the proper attitude toward your work. To some, radio is just a job; at quitting time they shed their work as they would a coat. A person with this feeling is in the wrong profession. Radio is not glamorous but it is fascinating work. It is ever-changing, highly specialized, and you have a heterogeneous group to satisfy. Dull routine could never describe any part of the radio broadcasting profession.

Entering radio today is not as easy as it was a few years ago. Station managers require a higher standard of perfection and it is reasonable to presume that the qualifications will become more rigid in the future. Having a good voice or being able to write intelligently is not sufficient reason to hope that you will be acceptable as a radio personality. You must have the required fundamentals of broadcasting technique that will enable you to handle the job assigned in a professional manner. Radio stations have neither the personnel, time, nor facilities to teach the newcomers the correct procedure of broadcasting; and yet with these same stations constantly on the alert for trained help, the logical question would be: Where can one learn the radio training that

is required?

The answer is at an accredited radio school.

The course should be condensed with a definite objective for each student. The faculty should be men who have been successful in radio, and their instruction should be based upon actual experience. The student should learn both theory and practical work and above all must understand that, to start in radio, one must begin in a smaller station. If one has the ability to work hard, use good judgment, work for little pay at the start, and "live" radio twenty-four hours a day, he has an even chance to become a successful radio personality.—DON HARTINGS, president, American Radio Academy.

FREC Program Selections

Six new programs have been added to the FREC Program Selections which appeared in the March AER JOURNAL. The list follows:

Sundays—Stradivari Orchestra [NBC], Radio Reader's Digest [CBS], Texaco Star Theatre [CBS], This Is Helen Hayes [MBS].

Thursdays—Arch Oboler Plays [MBS].

Saturdays—Home Is What You Make It [NBC].

The following programs were omitted from the latest listing: Electric Hour [CBS], Voice of Firestone [NBC], These Are Our Men [NBC].

JOURNAL readers can bring their list of programs up-to-date by noting the above changes on the March list.

Current Recordings

The Negro

Columbia Broadcasting System. Open letter from the CBS regarding the race riots in Detroit. This is an excellent recording to use in showing the effects of rumor as well as for the race question. It is issued by the Columbia Recording Corporation, New York, N. Y. [If CBS would issue a recording of Wendell Willkie's letter on race hatred in connection with this, it would make it still more useful.]

National Broadcasting Company. [University of the Air History Series]. In its series, "Lands of the Free," to show the development of the American Idea, there is an ex-

cellent recording dealing with the life of George Washington Carver. This features Maurice Ellis as Carver and Bill Adams as narrator. This was taken from the air by the Teaching Aids Laboratory equipment [Ohio State University], and as such, is not available for distribution. Any educational institution with the proper equipment, however, could take such programs from the air, thus making them available for classroom use. It seems a loss of excellent material not to have such programs commercially available.

Young Men's Christian Association. "Lonely Valley." Released and circulated to local radio stations by the

YMCA. In this series, "Lives in the Making," the YMCA has an excellent program dealing with the life of George Washington Carver. Paul Robeson, Canada Lee, and the Golden Gate Quartet take part.

Freedom's People. This series of programs deals with the negro's contributions to various phases of American life. They are, specifically, contributions to music, science and discovery, sports, military service, industry, education, arts, and theater. Many well known people, both negro and white, aided in their production. Each is thirty minutes long with the exception of the program dealing with the theater—a one-hour show. They are intended to promote better racial relations, and are well suited for the higher elementary to adult level. A script is available. They may be secured on loan from the FREC, U. S. Office of Education, Washington 25, D. C., or may be purchased at \$1.50 per program. A booklet, *Negroes and the War*, issued by the OWI, is included free in case of loan or purchase.

Americans All—Immigrants All. "The Negro." Discusses Negro explorers, the effects of slavery on the country, problems of freedom, and contributions of Negroes to science, education, and religion, 33 rpm. 16 in., 30 min. [Also on 78 rpm]. Cost of each program [including manual] \$3.75 for the 16 in. [one disc] or \$4.75 for 12 in. records [three discs]. Produced by U. S. Office of Education, in collaboration with CBS. Distributed by FREC, U. S. Office of Education, Washington 25, D. C.; also by Linguaphone Institute, New York, N. Y.

Negro Artistry. As examples of negro artistry, the following two recordings are especially significant: "Ballad for Americans" by John La-touche. This program [two double-faced, 12 in., 78 rpm recordings] features Paul Robeson and the American People's Chorus, with the Victor Symphony Orchestra: Victor catalog No. P20, price \$1.50; "God's Trombones" by James Weldon Johnson. Selections read by the author, consisting of The Creation, Go Down Death! The Prodigal Son, and Listen Lord—a Prayer. Two, double-faced, 12 in. recordings, 78 rpm. Musicraft album No. 21.—ALICE W. MANCHES-TER, Ohio State University.

Reviews

A Measure for Audio-Visual Programs in Schools. By HELEN HARDT SEATON. Washington, D.C.: American Council on Education. 1944. 40 pp.

A notable discussion of some of the difficulties obstructing the full use of visual materials, together with basic recommendations for the development of audio-visual programs in school systems and individual schools. The report is based on visits to a number of cities in the East and Southeast and on the ideas of ten audio-visual specialists now with the armed forces and government in Washington, D. C., as well as on previous work of the Council.

The percentage of teachers now using films in their teaching [about 10 per cent] is found to be small because of difficulties of darkening rooms, problems of ventilation, inefficiency in projecting films, limitations in the availability of equipment and materials, war-time curtailment of delivery service, weaknesses in booking systems, need for improvement of utilization practices, and lack of adequate financial support. The concluding ten pages of recommendations offer specific suggestions for removing these difficulties: the appointment of audio-visual specialists in states, counties, and cities; the development of personnel; and the establishment of standards of equipment, service, materials, utilization, and budgetary allowances.

One percent of the annual per pupil cost is suggested as a minimum operating expense for the audio-visual program. This would mean a ten-fold increase in the annual expenditures for instructional aids, or approximately one-half as much as is ordinarily spent annually on textbooks. Minimum goals set up for such a program include, for example, one 16mm sound projector for every 200 students, one transcription player for every 200 students (or one per building for schools with less than 200 enrolled), and many other items in like proportion. A consummation devoutly to be wished, and one that is coming yet, for a' that!—WILLIAM LEWIN.

Fundamentals of Radio. By L. O. GORDER, KENNETH A. HATHAWAY, and CARL H. DUNLAP. Chicago: American Technical Society. 1944. 373 pp. \$2.00.

This is a highschool textbook for pre-induction training courses. It is designed to provide a background of technical knowledge, together with basic principles and skills. In other words, this is a first-level course in the fundamentals of radio and the way these fundamentals are applied to radio transmitting and receiving sets. The material leads to the operational skills essential for radio operators, mechanics, technicians, and repairmen in the armed Forces. Among the subjects covered are principles of electricity, magnetism, inductance, circuits, vacuum tubes, amplifiers, microphones, transmitters, receivers, antennas, power supply, and frequency modulation. There are many useful tables, and an extensive dictionary of technical terms.—ROBERT B. MACDOUGALL.

I Knew "The Voice of Experience." By CARROLL ATKINSON. Boston: Meador Publishing Company. 1944. 97 pp. \$1.00.

Dr. Atkinson has collected a good deal of material—from his own random recollections, from articles in *Time* and *The New Yorker*, and from various unidentified sources—concerning the life and radio work of Marion Sayle Taylor, who was known on the air as "The Voice of Experience." This material is not in itself objectionable, but the author's keyhole-and-transom use of it is highly to be deprecated. The tone is that of the scandal-monger and the catch-penny pamphleteer. It would have been much kinder not to recall this fugitive acquaintanceship—kinder both to the dead and to the living. No useful purpose is served for present readers, no matter how avid they may be for knowledge of radio history. And surely research students of the future will find it necessary to triple-check Dr. Atkinson's statements. Especially when there is so much worth-while work in radio research waiting to be done, his trivia have no excuse for taking up our time.—ROBERT B. MACDOUGALL.

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